

# KERAMIC STUDIO

Vol. XVI, No. 11.

SYRACUSE, NEW YORK

March 1915



R. Robineau of *Keramic Studio* is at present in San Francisco to attend to the arrangement of the exhibit of Robineau Porcelains and to act on the jury of Arts and Crafts. Any one wishing to communicate with him about exhibiting ceramics in the arts and crafts section or in regard to the summer school for which he expects to make arrangements before returning, may address him, care of Mr. C. F. Ingerson, Supt. Arts and Crafts, Palace of Varied Industries, Panama-Pacific Exposition. The opening of an arts and craft section, late as it is, will be greeted with enthusiasm by many of our decorators who otherwise would not have felt able to exhibit. We quote below extracts from a letter of Mr. Ingerson which will be of interest. Any one wishing further information may write to the address given above

We are collecting, and will continue to collect throughout the exposition, photographs of all important ceramic exhibits, either over or underglaze, pottery or porcelain, foreign or domestic, for publication from time to time in *Keramic Studio*. We are hoping that our well known ceramic decorators will all be represented as well as many of the rising members of the "ceramic sisterhood". The time is short as the exposition opens February 20th. We trust any one desiring to exhibit will attend to this immediately. Possibly, in view of the lateness of opening the department of arts and crafts, a little extension of time may be given to exhibitors to allow of shipping at this late hour.

Mrs. Robineau and family expect to join Mr. Robineau in California for the summer. The situation of the "Four Winds" Summer School has not yet been decided upon but will probably be at Berkeley, from which town the exposition is easily accessible. Mrs. Cherry will be with her there probably. Berkely has a regular summer school of arts and crafts, we understand, which will be an added attraction for students of other crafts than ceramics. We will give further information in a future number.

We are giving this month, the entire "Conventional" section of *Keramic Studio* to the exhibit of the "Greater New York Ceramic Society," by far the most important exhibit given by amateurs thus far. Some of the exhibitors in fact should be designated as professionals. Better technique would be difficult to find, while the movement for better design and technique is extremely marked. We give elsewhere some notes on the exhibit, rather too brief, which were sent with the illustrations. This new society is greatly to be congratulated on the standing it has gained in so short a time, the older N. Y. Society being absorbed in the society of Arts and Crafts. Ceramic workers are beginning to understand better the principles of design and decoration and we look, before long, to see an abandonment of motifs drawn from the art of other days

and other peoples while the principles learned by their use shall be applied to motifs purely American. Thus only shall we gain a truly American style of ceramic decoration.

The April issue of *Keramic Studio* will be a "Bridal" issue, devoted entirely to designs of orange blossoms both in the color supplements and in the black and white illustrations. For those who are not decorating bridal china all that is necessary to do in order to utilize the designs is to substitute what other flower form most appeals to them in place of the orange blossom. We consider that this will be one of our most attractive issues. We wish to make June another Rose issue as that motif always appeals to the hearts and heads of the majority. Anyone having something especially attractive and dainty in this motif to submit before April 15th will be welcomed but the design must be well and neatly executed whether conventional or naturalistic in style. Great quantities of "bridal" designs submitted were returned without any part being taken because so little thought was expended on execution or originality of arrangement. We are also in need of daintily executed semi-naturalistic arrangements of other flowers for our naturalistic supplements, both in color and black and white.

## PANAMA-PACIFIC EXHIBIT.

My dear Mrs —

Only now at this last moment have I been able to secure an appropriation for an exhibition of our craft work at the Exposition, but I am sure that the workers will respond and that we will secure many beautiful things and will try to show them in a beautiful way. Mr. Ralph Johonnot is here and will help me to arrange the exhibit. We have about five thousand square feet of floor space, and can have another thousand if people respond as we hope they will. The facade which opens on one avenue and two streets will be made up of a series of plain columns between which will be glass cases five feet high. These cases will have shelves which we can move to suit the height of exhibits. The wall space will be broken into by screens which will come out into the room about eight feet, forming alcove rooms which will be given to artists who have a display large enough to fill such a space. There will be plenty of space for individual show cases which will be furnished by the one exhibiting. It is desirable that a sketch of such a case with dimensions be sent with the application. The space in the facade cases is free, but the exhibit will not be so personal. We will try to keep the work of one artist in one place, but we also are trying for an *effective* arrangement of the whole space.

I will be in care of the exhibition during the entire exposition and have engaged assistants to act as salesmen.

C. FRANK INGERTON.

## SHOP NOTE

There is now on exhibition at the Wolcott Hotel, 5th Avenue and 31st Street North, New York, N. Y., an interesting exhibit of the Lenox China which is well worth seeing.



MISS HARRISON

Tea Service—Olive Green and Green Gold  
 Bowl—Blue and Green tones  
 Candle Sticks—Ivory, Green and Gold  
 Tea Caddy—Tan and Dull Pink  
 Lemonade Set for Porch—Yellow and Yellow Green. Belleek ground



MISS WAKEMAN

Pitcher—Dark Blue, Green, Persian Red Enamels  
 Bowl—Orange Lustre and Black  
 Tea Caddy—Blue and green, dusted with Pearl Grey  
 Satsuma Box—Dark Blue, Green, Persian Red, Dull Yellow. Enamels



MISS DEMAREST

Berry Bowl—Yellow Green, Dark Green, Blood Red, Ivory Gold  
 Coffee Pot—Ivory, Light Green, and Yellow Brown Lustres. Gold  
 Bowl—Dull Yellow and 2 tones of Green Enamels  
 Stein—Raised Gold  
 Mayonnaise Set—Ivory Lustre, Yellow Green, Dark Green and Raised Gold

#### EXHIBIT OF THE KERAMIC SOCIETY OF GREATER NEW YORK

**E**XHIBITION November 9 to 14, 1914. Hotel McAlpin, New York, Blue Room. Arranged in sections, showing the same class of porcelain together. Beautiful fabrics used to give appropriate setting. Ninety-eight exhibitors. About 700 pieces shown. Very large attendance.

Much favorable criticism from Mr. Fry, Mr. Perry of Pratt Institute, Mr. Burdick of National Society of Craftsmen and others of equal standing. Color especially commended as being strong, unusual and wonderfully well handled.

#### Elling Bowl Contest

Judges—Mr. Burdick, Pres. National Society of Craftsmen; Mr. Marshal Fry; Mr. Walter S. Perry, Director School of Fine and Applied Arts, Pratt Institute; Mr. Ensign, Director Design, Pratt Institute; Mrs. Holzer; Miss Geiger.

Awards—First: \$50, Miss Cameron, Orange, N. J.; Second, \$25, Mrs. Freeman, Brooklyn, N. Y.; Third: \$15, Miss Palmedo, Brooklyn, N. Y.; Fourth: \$1, Miss Wilson, Brooklyn, N. Y.



MRS. SIMPSON

Light Bowl—Cream ground, Dull Yellow, Red, Green, Enamels. Black  
 Dark Bowl—Black ground. Orange, Yellow, Red, Green. Enamels  
 Nut Set—Orange, Green. Enamels

Chocolate Pot—Ivory, Light Blue, 2 tones Pink, Yellow, Blue, Green, Gold  
 Vase—Red, Green, Enamels. Black

#### EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK





MISS CAMERON

Pitcher, (earthenware)—Copper Lustre

Lemonade Pitcher—Yellow and Brown

Satsuma Box—Pink, Blue, Yellow, Violet and Green Enamels

Satsuma Bowl—Blue, Green Brown and Orange

Satsuma Vase—Dark Green design

Large Bowl—Two values of Blue Gray Enamel

Vase (cylindrical)—Tones of Red Violet and Blue Violet and Pale Yellow.



MRS. ELLING

Designed by Mrs. O'Hara. Executed by Mrs. Elling

Bases for Lamps—Vase (left) Blue, Grey, Pink and Pale Yellow Enamels

Vase (center)—Blue, Green, Lavender, very soft Red, Enamels

Vase (right)—Turquoise Blue, Medium Dark Blue, Black. Enamels

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK



DOROTHEA WARREN O'HARA

Vase (left)—3 tones Blue, 2 tones Dull Pink, Lavender, Pale Green Enamels  
 Vase (center)—Black, Blue and Pale Green Enamels  
 Vase (right)—Violet and very Dark Blue Enamels \*



MISS WASHBURN

Plates—Lemon Yellow, Egg Yellow, Royal Green, Dark Green, Black  
 Bowl—Grey Green ground, Light Yellow, Dull Yellow, Dark Yellow, Blue  
 Green Enamels. Gold and Black. A coat of White Gold the last fire



MISS PALMEDO



MISS WALLING

Bowl—Old Green and Dull Red Violet. Enamels  
 Satsuma Box—Green Gold and Black Bands. Cream, Deep Yellow, Orange  
 Red, Dull Green  
 Tea Set—Cream Lustre ground, Orange and Green Lustres, Gold, Black  
 Satsuma Box—Bright Orange Yellow and Green Enamels



MRS. GEORGIA PIERCE UNGER

Tall Vase—Black, Red, Yellow, Green Enamels    Cracker Jar—Old Rose, Blue, Green Enamels    Vase for Lamp Base—Black, Gray and White

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK





MRS. FREEMAN

Tile—Dull Lilac, Yellow and Green  
Satsuma Box—Dull Red, Pink and Blue Green. Enamels  
Bowl—Blue, Red, Dull Yellow, and Green. Enamels

Cake Plate—Royal Blue, Gold and Black  
Satsuma Box—Red, Dull Yellow and Green



MISS WILSON

Vase—Dark Blue with Bright Enamels. Blue, Pink, Yellow, Green and Black  
Bowl—Bright Blue, Green, Red, and Yellow in contrast with Black and White  
Boxes—Bright Enamels  
Almond Set—Gold  
Tile—Bright Colors with Black  
Satsuma Vase—Chinese Blue

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK



LORENA WILSON



MISS WALLING

Grape Juice Set—Cream ground, Lavender Blue, Light Green lustres and Gold



DOROTHEA WARREN O'HARA

Cracker Jar—Beading raised Gold. Flowers Pink, Blue, White Enamels

"Flower Garden Bowl" (shape by Mrs. O'Hara)—Decoration worked out in bright colored Enamels to express the spirit of an old-fashioned garden

Boxes and Vase—Pastel tones of Green, Blue, Yellow, Lavender and Pink Enamels. Gold beading on box at left



DOROTHEA WARREN O'HARA

Satsuma Jardiniere—Black Enamel ground. Foliage a quaint Chinese Green Enamel. Touches of Bright Red and Violet Blue Enamel



MRS. HENRY ELLING

Designed by Mrs. O'Hara. Executed in Enamels by Mrs. Elling

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK





MRS. FREEMAN

Tiles—Dull Yellow, Lilac and Green. Enamels  
Tea Set—Ivory, Gold and Black



MISS MARSDEN

Celadon Plate and Bowl—Design in Black Enamels  
Syrup Cup—Black, Bright Red, Yellow and Green Enamels  
Tea Pot—Dull Green ground. Design Black and Orange



MRS. HENRY ELLING

Designed by Mrs. Dorothea Warren O'Hara. Executed in Enamels by Mrs. Elling.



MRS. CASWELL

Tile (bird)—Dark Blue, Dull Violet, Orange, Pale Yellow, Green  
Pitcher—Old Turquoise, Orange, Black. Enamels  
Plaque—Dark Blue, Carnation, Dulled Apple Green

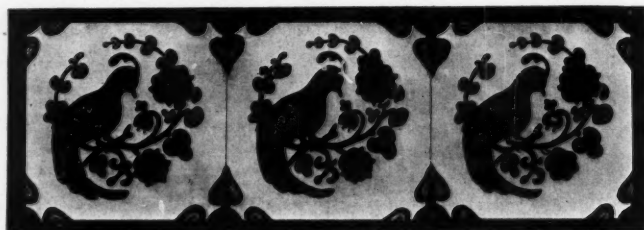
Tray—Ivory ground. Yellow and Orange Lustres, Black  
Tile—Dark Blue, Green, Dull Red

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK



MISS NELSON

Tile—Brown ground, Design in Blue, Green and Dark Red. Black outlines  
Both Bowls—Blue, Green, Dull Yellow, Persian Red, Black. Enamels  
Satsuma Box—Blue Green, Green, Dull Yellow, Persian Red, Black. Enamel



MRS. SMITH

Tiles for Window Box—Enamels. Dull tones of Red, Green, Pink and Lilac  
Dark Blue and Black



MRS. E. E. SMITH

Tea Set—Dull Blue, Pink and Green Enamels. Blue and Gold bands Bowl—Dull Green and Dark Blue Enamels  
Box—Dull Blue, Pink, Green and Yellow Enamels



MRS. W. W. HILDITCH

Coaster Set—Blue and Green lustres and Gold  
Large Bowl—Dull Yellows and Greens, Enamels  
Hexagonal Bowl—Blue Green, Lilac, Old Blue Enamels

Salad Plate—Dull Yellows and Greens. Enamels. Gold  
Card Tray—Red, Dull Green, Pink, Dull Yellow Enamels

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK





MISS MARSDEN

Candlesticks and Tea Set—Dull Blue, Old Pink and Dull Grey Green Enamels



MRS. HATFIELD

Pitcher—Yellow Ware. Old Chinese Blue Enamel      Large Vase—Japanese Crackle Ware. Violet, Green, Old Blue, Enamels  
Vase—Old Chinese Blue, Old Pink, Chinese Red, Dull Violet, Dull Yellow, Green. Enamels

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK



SISTER ISADORE



MRS. UNGER

Bungalow Tea Service—Yellow Brown ground. Bright colored Enamels and Black



ANNA FITCH

Bowl—Enamels Vase—Enamels, Black and Bright Colors  
Tea Pot—Chinese Chippendale, Light Blue and Gold



MRS. THORNTON

Plate—Ivory, Yellow Green and Black  
Bowl—Old Blue, Green and Blue Green, Enamels. Green Gold. Pearl Lustre lining  
Tea Set—Ivory, Yellow Brown, Lemon Yellow, Black



MISS FITCH

Lemonade Set for Porch—Yellow ground. Design mostly in Black



MRS. FANNIE CASWELL

Bowl—Neutral Yellow, Greens, Orange and Black Enamels  
Satsuma Box—Blue, Red, Dull Green, Pink, Pale Yellow, Black, Enamels, Gold.  
Large Vase—Chinese Blue ground. Enamels, Violets, Greens, Orange, Vermillion, Black.  
Vase—Neutral Yellow, Dark Yellow Brown, Blue Green, Black Green, Black.

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK





MRS. DRAEGERT

Satsuma Bowl—Blue, Orange, Red, Brown, Yellow, Green, White, Enamels  
Brown Green Bands  
Rose Jar—Pink, Blue, Yellow, Green, Dark Blue Bands

Cracker Jar—Copenhagen Blue ground. Blue, Red, Yellow, Green and small  
Gold dots  
Lamp—Grey, Green, Pink



MISS ANDERSON

Plaque—Cream, 2 tones Blue, 2 tones Green  
Pitcher—Gold and Light Colors  
Bowl—Yellow, Green and Black. Enamels

Square Fern Dish—Red, Yellow, Green, Black  
Tile, one of set for Window Box—Dark Yellow, Old Turquoise, Dark Blue.  
Enamels

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK



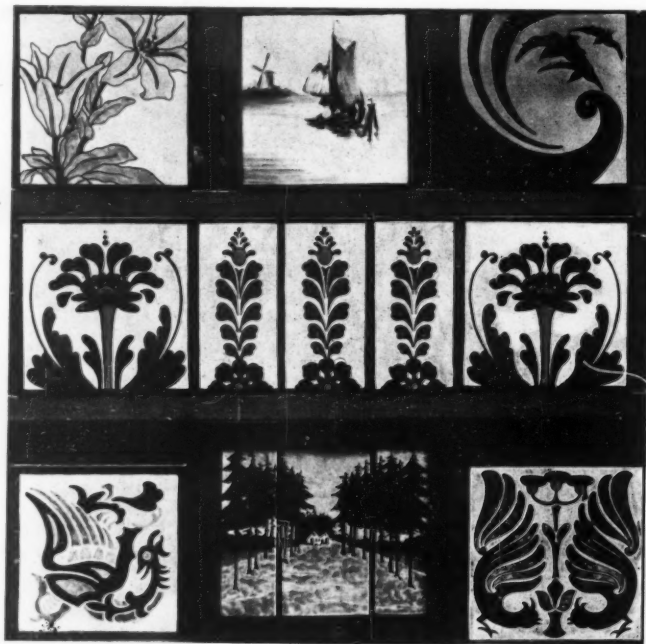
MRS. LIBBY

Cracker Jar—Dark Blue, Light and Dark Violet, Apple Green, Brown, Enamels Black  
 Bowl—Enamels. Old Chinese Blue ground. 2 tones Violet, 2 tones Green, Lavender, Dull Yellow, Old Pink  
 Cereal Set—Grey ground, Grey Blue, Blue Green, small spots Rose



MRS. HATFIELD

Bowl—Dull Violet tones, Green, Blue Green, Black. Enamels  
 Smoking Set—Yellow and Green, Black. Enamels



TILES—MRS. W. A. COSTER

Upper row—1—Cream, Yellow, Orange and Yellow Green Enamels, Black  
 2—Delft Blue. 3—Two tones Gray Green dry dusted  
 Center row—For Delft Mantel, four tones Delft Blue Enamels  
 Lower row—1—Blue Green, Yellow Green, Orange, Enamels  
 2—Cream, Gray Green, Yellow Green, Dark Blue Green, Red Enamels  
 3—Iridescent Blue Green, Yellow Green, Blue Green, Scarlet Enamels

EXHIBIT OF KERAMIC SOCIETY OF GREATER NEW YORK

## ANSWERS TO CORRESPONDENTS

*M. M. J.*—I want to get the number or name of the flux and enamel used in photographing on china, and the name of nearest firm I can purchase same from.

We are not able to give you the desired information. Write to one of the large firms in handling artists' supplies, whose advertisements you will find in this magazine, and they can probably furnish you with it.

*T. M. H.*—I have tinted some Haviland plates in Ivory Yellow, but instead of firing ivory they have fired a canary yellow. Can I paint them over with White and thus reduce the intensity of the color?

2.—I find difficulty in getting the shadowy places dark enough in painting the red of cherries, the purple of grapes and the blue-black of blackberries. Would it be all right to paint them first in Black, fire, and then paint over it the desired color?

1.—White would not affect the color. Use a thin wash of Pearl Grey or Dark Grey over it.

2.—You could not use the Black in first fire and then paint over it as the other colors would not affect the Black. Possibly you paint the lights in the fruit too dark, making it hard to get the contrast.

*B. V. S.*—I have painted a beautiful smoking set. My troubles are, I used black for background which chipped off. What black is best for painting background?

The black you used is all right. You probably applied it too heavily.

*MRS. T. F. B.*—I have just been taking lessons in etching on china and my teacher was not very satisfactory. The etching came out beautifully, but when I put on the gold, instead of the dull background it was all shiny. I first used the liquid gold and the second fire used Roman Gold. If you can tell me the cause of the trouble I shall certainly appreciate it.

The liquid gold should not have been used; use two applications of the Roman Gold. Try putting on another rather heavy coat of the Roman Gold and it may remedy it.

*R. A. S.*—What method of painting do you advise, painting background and then wipe out, or painting flowers and then the background?

2.—In china painting should flowers have a natural look as from nature?

3.—What are matt colors?

1.—It depends on what you are painting; for white flowers the background is painted in first, and for dark flowers the flowers are usually painted first.

2.—If the naturalistic work is used the flowers should look natural, but it is not necessary in the conventional work.

3.—Matt colors fire dull, without a glaze.

*M. L. K.*—Would like a suggestion for the decoration of a large, low Belleek bowl with lizard handles, something an amateur can do. How can the handles be made to look like lizards like gold shining through green?

2.—In doing conventional work how is the design held in place when tracing

3.—Can the design be traced over with a sketching pencil when on the china?

4.—What is the best outlining for a fire outline. In making sugar and water mixture do you cook it at all. I tried it once and it dried so quickly on the slab I could not make it flow from the pen at all.

5.—How can one make bands even without a banding wheel?

6.—When directions say one part one color, one part another, and so on, does it mean mix the dry paints and then dust on? Does it not waste a lot, as one cannot tell just how much to mix?

7.—I use Fry's paints mostly, how can I tell what colors in Fry's correspond with the paints used in the Ceramic Studio, as the names are different?

1.—Look through your back numbers of the magazine and you will probably find a design for your bowl. It would be hard for us to pick out a design, not knowing how much experience you have had. Paint the handles with Gold, fire and burnish, and then put Light Green Lustre on unevenly so the gold is not covered in all places.

2.—Hold the design on with a modeling wax called Plasteline.

3.—It is best to go over the lines with India ink, a pencil cannot be used if the dry dusting method is used as the oil creeps always from the pencil line.

4.—Any good make of Black will do for outlining. The sugar and water mixture is not boiled, possibly you did not use enough sugar and rub it together long enough.

5.—If the bands are on a piece of china having a straight edge the lines can be drawn on with a Hasburg gauge and then painted in.

6.—It means equal parts of each color and does not necessarily apply to dusting on the color, it is just to get the proper proportions. The extra color can be bottled and marked. It is best to use the colors prepared for dusting when the right color can be had as it saves the waste of color.

7.—The names of Fry's colors are often given, but when they do not correspond it is best to use the color called for, as there is no way of telling unless you are familiar with all colors.

*K. J. B.*—Is there anything I can use to fill in places when china has been



nicked along the edge to give it the former evenness and then paint over that? Also places in plates where stilt holes have stuck in firing and gone through the glaze, leaving small holes? Have used both china cement and raised paste, but neither has proved successful.

2.—Have been unsuccessful in using liquid bright silver; it comes out from firing with white spots. Can you give cause and remedy? Also name of reliable silver or white gold to use for bands and background that will not tarnish?

1.—It is best to use a coarse file and file the edges smooth, as there is nothing very successful to fill the places. White enamel might be a help for the stilt holes.

2.—Liquid silver should be used with the same precautions as for lustres. The white spots are probably caused by dust. Most of the silvers tarnish in time. Any make of white gold advertised in *Keramic Studio* is reliable.

MRS. E. D.—Have just received from the fire a cup, ground laid with Fry's Aztec Blue. After firing the saucer was lighter in tone than the cup, so I painted it over with the blue and the parts untouched have come from the fire without any glaze. What is the cause?

2.—What colors shall I use to get a Holland blue? Is there any color darker than Roman Purple to produce a rich dark red rose?

3.—Please tell me a reasonable charge for plate like the Violet Supplement in Feb. 1915. Also cup and saucer with gold bands.

1.—The trouble was under firing. Paint ivory glaze over it and fire very hard.

2.—Two parts Banding Blue, 1 part Pearl Grey,  $\frac{1}{2}$  part Deep Blue Green.

3.—About one dollar and a half. The price of cup and saucer would depend on the price of china. Count the cost of china, gold and firing, and add what you think your time is worth for the work, possibly about 50 cents for the work.

E. J. F.—Can you tell me what to use to polish gold on edges of plates?

Most people prefer a glass brush or burnisher; it is made of spun glass. An agate burnisher is also used by some, but takes more labor.

F. D.—Will you kindly tell me which kind of glass is used for decorating and where to get it and what kinds of paint it will take?

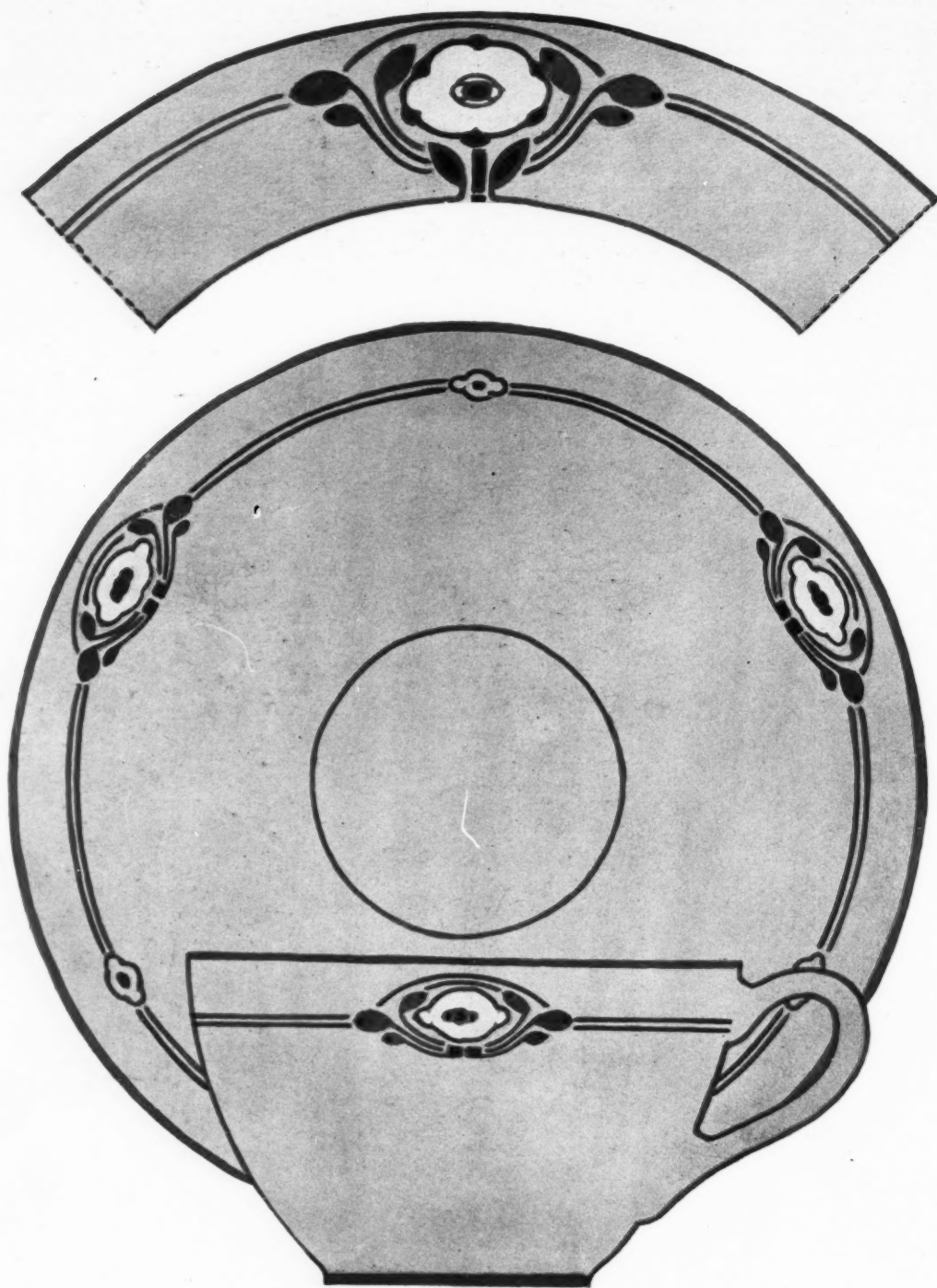
Any glass can be used and can be bought in a Queensware store. Paints prepared for this special work are used and can be bought from one of the large art firms.



BELLEEK BISCUIT JAR—DOROTHEA WARREN O'HARA

THIS Belleek Biscuit Jar designed by Dorothea Warren O'Hara as also the decoration. Enamels used, Pink No. 1 Enamel, Pink No. 2 Enamel, Green No. 1 Enamel, Light Yellow Enamel, Pale Lilac Enamel, old Egyptian Tur-

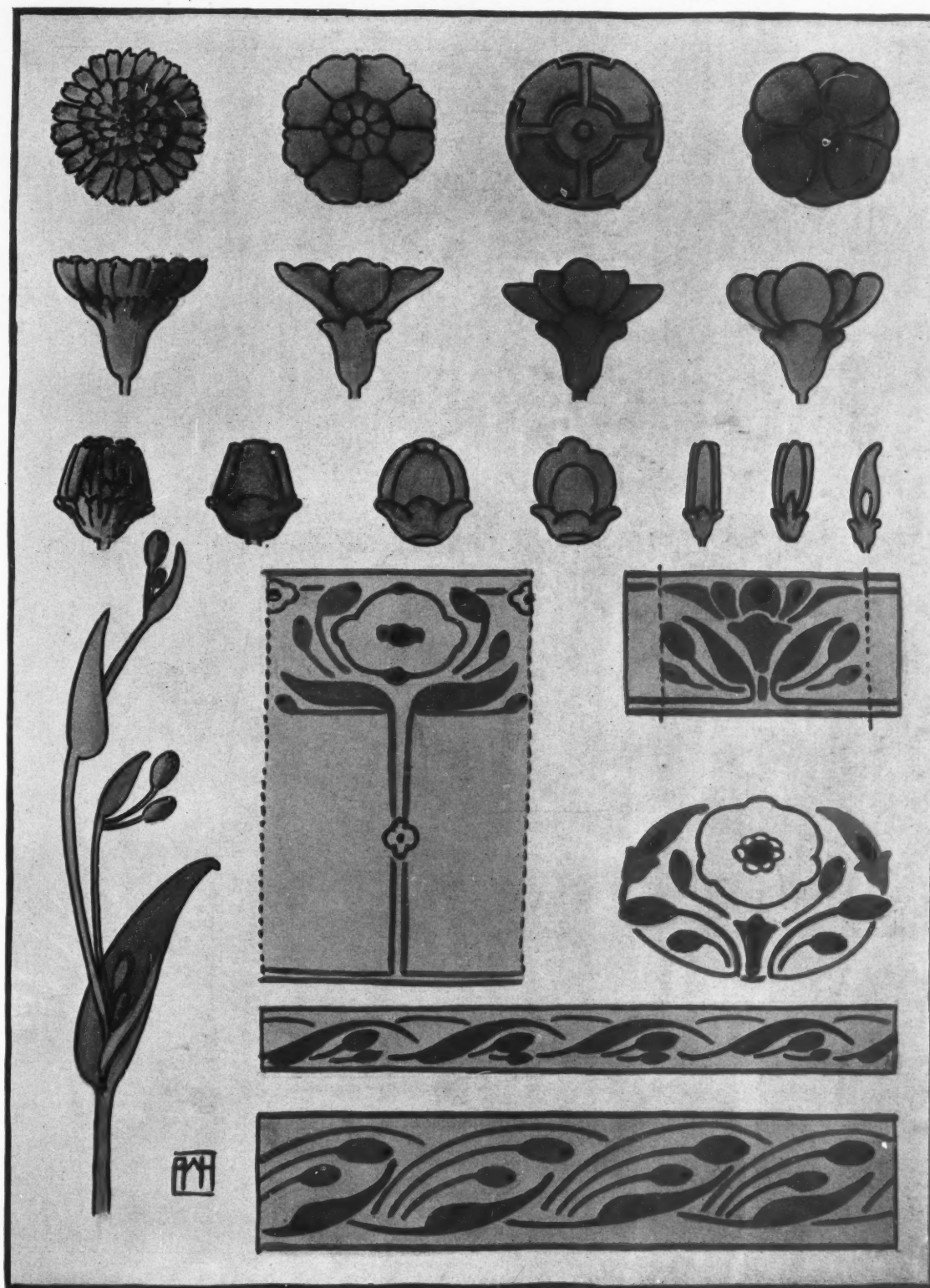
quoise Enamel, Manchu Blue Enamel. Gather enamel together with Warren's Enamel Medium and thin with fresh turpentine. Grind until very smooth, apply with china liner No. 2.



CUP AND SAUCER—ALBERT W. HECKMAN

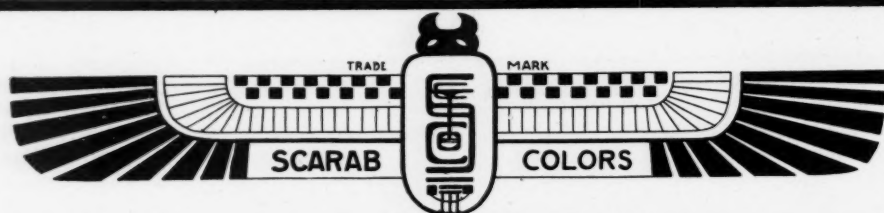
This is to be carried out in Roman Gold on a delicate green background. The flower forms are an Ivory Yellow. The dark touches on the buds and in the center of the flower are of Yellow Red paint.





COMMON WILD YELLOW DAISY OR RATTLESNAKE WEED—ALBERT W. HECKMAN

Flowers are an Orange Yellow very like the dandelion in construction. Leaves and buds are a Bluish Green. Medallion and borders may be carried out in Yellow, Yellow Brown, Olive Green and a touch of Sepia or Blood Red for the little dark spots.



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